

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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VOL. 57.—No. 41.

SATURDAY, OCTOBER 11, 1879.

PRICE { 4d. Unstamped.
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CRYSTAL PALACE.—SATURDAY CONCERT.
Oct. 11, at Three o'clock. The Programme will include:—Symphony, "Frithjof" (Hoffmann); Pianoforte Concerto in C, No. 1 (Beethoven); Funeral March of a Marionette (Gounod); Variations for Two Pianos on a Theme by Beethoven (Saint-Saëns)—first time; Fantasia, Overture, *Paradise and the Peri* (Sterndale Bennett). Vocalist—Mrs Osgood. Pianists—Mme Montigny-Rémaray and Miss Marie Wurm. Seats, 2s. 6d. and 1s. Admission to Concert-room, Sixpence. Transferable Serial Tickets for the twenty-two Concerts, Two Guineas.

MISS LILLIE ALBRECHT will play, at the Aquarium, Brighton, This Afternoon, at Three o'clock, **BALFE'S TRIO** in A major, for piano, violin, and violoncello; **TRALBERG'S "LAST ROSE OF SUMMER;"** and her *Marche Militaire*, "HONNEUR ET GLOIRE," as performed by the Band of the Royal Horse Guards.—38, Oakley Square.

MR ABERCROMBIE will sing at the Promenade Concerts, Oct. 21 and 22: London, Nov. 1; Worcester, *Engeli*, Nov. 21; West Bromwich, *Judas Macabbeus*, Nov. 27; Birmingham, Leeds, Halifax, Rochdale, &c., in December. Please note new address—38, The Avenue, Bedford Park, Chiswick, W.

"**KILLARNEY.**"
MDME ALICE BARTH will sing **BALFE'S** popular Song, "**KILLARNEY**," at Mr de Jong's Concert, Manchester, This Day (Saturday), Oct. 11.

"**MILLE VOLTE.**"
MISS FANNY ROBERTSON and **MR HENRY GUY** will sing **RANDEGGER'S** Duet, "**MILLE VOLTE**" (for Contralto and Tenor), at Bath, Cambridge, Bedford, Northampton, Leamington, Stratford-on-Avon, and Oxford, on Oct. 11, 27, 28, 29, 30, 31, and Nov. 1.

"**THE LADY OF THE LEA.**"
MDME ENRIQUEZ will sing **HENRY SMART'S** popular Song, "**THE LADY OF THE LEA**," at Every Concert during her tour in the Provinces.—5, Oakley Square.

"**THE MESSAGE.**"
MR VERNON RIGBY will sing **BLUMENTHAL'S** admired Song, "**THE MESSAGE**," at Every Concert during his tour in the Provinces.

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MISS NINA BRUNELL, R.A.M., will play Ascher's Fantasia on "**ALICE, WHERE ART THOU?**" and MENDELSSOHN'S "**ANDANTE**" and "**RONDO CAPRICCIOSO**," on the 13th October, at the Promenade Concerts, Covent Garden.

"**MY LOVE FAR AWAY.**"
THIS beautiful and popular Ballad by **M. W. BALFE**—sung by **MDME WELKA GERSTER** with great success at the Birmingham Musical Festival, and also by **MISS MARY DAVIES** at the Promenade Concerts—sent for 2s. **DUFF & STEWART**, 2, Hanover Street, W.

"**IL TALISMANO.**"
BALFE'S popular Duet, "**KEEP THE RING**" ("**QUEST'ANNE**"), from the opera, *Il Talismano*, will be sung by **MISS EMMA THURSBY** and **MR EDWARD LLOYD**, at the Bristol Musical Festival, on Tuesday evening next, the 14th inst.—**DUFF & STEWART**, 2, Hanover Street, W.

HERR SCHUBERTH begs to announce that he will **RETURN** to Town on the 13th October, when all communications received will be attended to. Address, 244, Regent Street.—Schoos Krojanken, near Dantzic, Oct. 6.

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MIGNON.

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"MY DEAR FRIENDS—such I believe you to be, such I am happy to consider you, as a friend I hope you will regard me, and as friends will feel to one another. Our friendship is induced by the sympathy we feel in our common pursuit of one beautiful object, and it is strengthened by our pursuing that object together in this Institution, which has a thousand ties of interest to bind to it all those who have been, with all those who are, enjoying its advantages. Much anxiety has been and will always be in the emulation which the Students have one of another, which the Professors have equally here, in the endeavour of each to bring his Pupils to the foremost advantage. Great anxiety has been, and will always be, with reference to the Examinations that are intended to test the talent of the Pupils, and as much to test the zeal and care of the Professors. Some disappointments arise that these Examinations prove not always favourable. Such must, indeed, inevitably be the case where manifold circumstances combine to vary the opportunities of display even of the same person. Greater confidence at the moment, better health, accidents which cannot be cited, may enable a Pupil on one occasion to appear to better advantage than on an earlier or later; and, where judgment has to be formed of an exhibition on the instant, it will unfortunately—and it must—sometimes happen that such disappointments will arise. Let us however, whether Teachers or Pupils, aim to make the best of the opportunity of these annual exhibitions of our year's work, and believe that the prize is really in the result of the work done, and not in the symbol which is publicly presented. Every one who prepares with an honest heart for examination in that preparation has a prize that far exceeds the worth of medals. I entreat you to apply to the idea of art this saying, which has been pronounced of virtue—it is its own reward. The pleasure, the happiness, the pride one feels in progress is more than a compensation for the pains it may cost. It enriches us from moment to moment, it makes us feel the importance of our being in a manner that would be arrogance if we had not the sense of self-improvement to justify it. We are all of us entrusted by Nature with special talents. They may vary in quality, and vary in degree, but the talent with which Nature has endowed us it is our duty to foster, to nourish, to improve. It is our duty to that great Nature which is the cause of our existence, it is our duty to that Society of which we are members, it is our duty toward those we love, it is our duty to ourselves, and in this improvement of our talents is the great reward, which surpasses even public acknowledgment. Consider that Art is the bride of the Artist. He woos her lovingly, tenderly, anxiously, has many and many a trial to pass through to win her favour. She may seem capricious, she may seem wilful, she may seem spiteful, she may seem resentful; but she is to be won if a truly chivalric devotion chain the Artist to the pursuit of her affections. She is won, she is his, she is his bride, she is his wife—and then it is his duty to control her; and in this control, in this moulding the resources of Art to the particular manifestation of the Artist's genius, true justice is done to the pursuit of the object of his aim. We know the proverb, 'Honesty is the best policy.' It is contemptible policy if one be only honest for what one may gain by honesty. Let us not for policy, let us not for the sake either of prizes to-day, valuable engagements to-morrow, or the encores by our audiences in years to come, consider that it is policy to be honest or painstaking; but let it be for the love of the pains, for the love of the honour. There are many troubles at the outset of an Artist's career, which you prove here on the threshold of your career in your studies,

Compare our case with the weather of the day, and you will remember that the cloudiest morning promises the brightest sunset. 'Morning grey and evening red' is an old proverb, and in the splendour of that red setting is the success which will reward. Bear in mind that one is a prisoner to incapacity, and by study, by practice, by endeavour, one must break the chains of ignorance—one must burst the prison walls with expanding strength—one must soar freely into the world, and with wings made powerful by exercise and careful training, made mighty by severest trials, we are able to soar to the height to which our ambition points.

"A work of art—whether we are to consider it as a created production, or, as in our own art more than any other, the representative performance of another's production—is the putting into fact some important idea. Let us see of what this idea consists, and the fact into which it is moulded. There must be feeling, let me say passion, condensed into representation. One cannot represent what has not been experienced. This passion that we experience, let it be supposed the summer heat of an ardent spirit. Then must come the reflection, which is the dew, the condensation of the aqueous vapour that suffuses the air of a summer's day. This dew falls upon the plant, is quickened by the glow of our passion and enriched by the dew of our reflection, and then its flower is the blossom that opens to the world. It is of great consequence that you should give consideration to the study of subjects outside our technical Music, and, to begin, that you should in all opportunity study some language. Let it be our own beautiful English language, or either of the living languages to which musicians have composed their strains, because these can only be thoroughly understood as music if the text to which they are set be understood by the hearer. Not only for this, but for the sake of extending our mental capacity, is it our duty to make language a study. Whatever it be, it is of very great value that we should exercise the mental power in all possible directions. Especially, however, I must urge upon you the great importance of studying the sense, the construction, and, above all, the pronunciation of English, because whoever has to perform in public must remember that the staple of an English singer's requirements is the performance of English oratorio and songs in English. If the world want to hear music with foreign words, the world will insist on hearing it sung by foreign and not by English singers; and, although the study of these foreign compositions is invaluable as study, it is on the performance of English music, or music with English words adapted to foreign music, that your engagements will almost universally depend.

"And now, as to this English language: it has been for ages and ages forming itself into its present beauty. In the primitive times of our country's history, when the land was flooded with Normans, the French tongue was the language of the King's Court and the language of the law courts; causes had to be pleaded in French, and an unfortunate Englishman was charged with an offence in a language he could not understand, and when he spoke in his defence the judges could not understand his pleading. There was thus constant contention between the gentle and the simple, the Court and the poorer order. In the great days of Edward III., in those brilliant days of English history, when English arms and English letters were in the glory of their sunrise, then the English language came into general use, and the struggle was successful to employ the native tongue, which then became the common speech of all ranks of men. French was expelled the law courts, and the highest in the land came to speak the language of the people at large. Chaucer wrote in English, and was followed by poets whose writings make the English language admired throughout the world. In a book of the latter half of the fourteenth century, called 'The Testament of Love,' there is this quaint expression: 'Let clerks indite in Latin, and let Frenchmen in their French also indite their quaint terms, for it is kindly to their mouths; and let us show our fantasies in those words that we learned of our mother's tongue.' Let us, who live five centuries later, show our fantasies in a perfect rendering of our mother's tongue, and so command the sympathy of those who understand the text of our Bible and the words of Shakspeare.

"A subject has been introduced in the last year into the Academic course, which is open to any of you to follow, but may perhaps be beyond the reach and beyond the wishes of some—the subject of acoustics. Now, there has been a question, and a very just question, as to the necessity for a musician to know the science of sound; and it has been stated, and justly stated, that the science of sound is a separate thing from the art of music; but though separate they are most closely linked, and I cannot conceive that one can spend a life in intercourse with sound, and have no interest to trace the source of sound to the wonderful phenomena of nature which control the whole organization of that beautiful system. It is a sublime fact, that the principle of musical sound, that is, periodic vibration, rhythmical succession of pulses, is the cause which keeps the universe in its rotation; and when we read of the supposed fabulous music of the spheres, we do injustice to ourselves if we admit the supposition. The spheres revolve in that same order and rule of rhythmic motion which make musical sound as distinguished from undefined noises. It has been urged that some great composers knew not acoustics. Probably so; but not so of all great composers. It is worthy of note of the great Bach, when he first visited Berlin and was shown the wonders of the city and Court, that when he was taken into a large concert hall, on looking around, he pointed to one corner as where certain peculiarities of effect would be noted, to another corner where other peculiarities would manifest themselves, proving that from his complete knowledge of the properties of sound he could perceive that such a rounding of the wall, or such an angle, or such a construction of the roof or gallery would necessarily compel such and such results. In the same way he could instantly foretell all the effects that could be made from different combinations of the stops of the instrument for whose mastery he was specially notable—the organ; and, whether by the intuition of genius or by research and experiment, he seems to have had a complete command of acoustical science. We cannot hope, each or any of us, to be Bach either in music or in acoustics; but the likeliest way for us to journey in any remote degree in the direction of his greatness is to seek wherever we may for the knowledge which enriched his mind and was the means of his excellence. Thus I think it is quite worthy the attention of any whose time is not too fully engrossed by other studies to consider the subject of acoustics; and I may address particularly some students who may have the ambition to distinguish themselves sooner or later by obtaining degrees in the university where now it is necessary that a knowledge of this, I will not say branch of music, but this light upon musical subjects, is required of all candidates for musical honours. And here is now the opportunity to make the preparatory studies for such an occasion, and every pains will be taken to make the subject so far intelligible to the comprehension of those who enter the class as to make it interesting to all; and it is in most excellent hands for that purpose.

"It has been the wont of recent criticism to rest very much upon the claim to be considered original, and some remarks upon the performances of even the best among us have been to the purpose that such and such a composition wanted originality. Believe me, there never was so unsound a remark and so uncritical criticism upon the endeavours and upon the achievements of pupils. One may look into the history of Art and find upon proof that, whether in our beautiful Music or in other manifestations of genius, beginners have wrought in the manner, in the idiom, in the phraseology of their time, and, working in its accepted vernacular, they have gained control of their own thoughts. Thoughts need manipulation, exercise, development, quite as much as do the fingers of a player or the vocal organs of a singer; and when one has learned to think, when one can dispose of one's thoughts at discretion, then if the mind of the thinker have some individuality itself, have something different from the minds of other men, the means have been attained for the expression of that individuality; but he who in the first instance aims to be unlike his fellows becomes eccentric, angular, peculiar, possibly ugly, but by all means ungenial. And we must be content if we can, as Shakspeare did in English—begin writing the English of his contemporaries, branching out afterwards

into his great individuality—as Mozart did in music, as Beethoven after him, and as others have done of less note than those—begin by writing such phrases, by conducting our musical thoughts in such channels, as form the language of those great men who have gone before us; and then, when we can conduct our thoughts, our own originality, if we possess it, will come out, and will stamp the true musician a genius.

"Of all things resist the persuasion that the great forms of Music have been exhausted. Such, believe me, is not the case—Music would cease to demand our respect and our confidence were it so; but we must feel, on the contrary, that Art has the strongest likeness to Nature in this fact—that its works are formed upon a traceable plan. The structure of a flower, the development of a fruit, the anatomy of every animal, show consistency and coherence of parts, and reason for every incident of the whole formation having the exact place, the exact function, the exact use that it has; and in musical composition there is just the same necessity for regulation, for order, for adjustment. We look at the works of the great masters, and they seem so completely perfect as they stand, that it must have been impossible for them ever to have been otherwise than as we know them; but with the greatest of Musicians the same care has been spent on the elaboration, the construction, the arrangement of their perfectest works that is necessary for the youngest student to apply to his first attempt. In some instances, most especially in the case of Beethoven, there is evidence of the process through which these works have grown into their perfection, for it was his habit to write down from moment to moment thoughts as they rose in his mind, and again from moment to moment to write down modifications of these thoughts, and from his earliest entry on the pursuit of Art he carried everywhere a note-book, resting or walking. Even at night this book was placed under his pillow, and if, in a restless hour, he was visited by a musical thought, instantly was this written in his book. Mostly it is the habit of a musician to conserve such a thought in his mind, till he has rounded it into the rhythmic order in which he chooses to present it; but in this one case we see the whole process, and can as closely trace the formation of the thoughts of Beethoven as we can trace the flower from its seedling, from its first germination in the earth, from its putting out its bud to its springing into full blossom; and the many, many changes which his thoughts undergo before they reach the form in which we find them, prove that with all his genius, with all his greatness, there was the still greater quality in him of striving ever for improvement. Let us take from that a lesson, let us believe we never can be perfect, but let us aim at improvement, improvement, and improvement; and though we may not produce, either in composition or in performance, a perfection, believe me that true painstaking was never in vain, and the attempt which is accompanied with true heart, with goodwill, and with a perfect wish for the best, will assuredly make its mark. Yes; it is not too much to say that the works of art which stand before the world for our veneration, for our reverence, for our imitation it may be—these are the footprints of the Creator. He has put His stamp on the noblest of all His creations—the mind of man, and left His image on the works that man produces; however far from the attainment of the greatest, every smaller thing that we attempt and that we accomplish, with a continual will to make at any rate our nearest approach to perfection will assuredly tend to elicit for us the confidence of those we meet, and respect for all we do. The matter of originality brings to consideration the freedom which every true artist must feel when he has mastered all those principles, which are not the fetters, but the guides of his imagination, and the same freedom which is exercised in the working of an artist must be exercised by the teachers of artists. No one can conscientiously teach by a prescribed and fixed system. Every mind which has in it sufficient light to irradiate the minds of others must have some process of thought special to itself; and it is a great merit in the teaching of this Academy, and in the constitution upon which its teaching is pursued, that every professor is required to exercise his own perceptions of right, and to explain them according to his own principles. There is one truth to which we all strive,

but according to the treatment, the genius, the education, the sympathy of him who has to explain it, we may approach that truth from different sides; and the greatest among the advantages which you students possess is, that in your friendship with one another you have the means of exchanging insights into all the different processes of teaching which are simultaneously working here to one end. And whereas any one of you might, as the private pupil of his or her respective professor, get all the attention and care that one professor could give, you would lose the contact with your fellow-students, which, in itself, is a very, very good means of education. The advantage of Academical education is this interchange of knowledge; and an advantage, equally great to those who enter the Academy, is the emulation which fellow-students inspire. Oh! may you all feel such emulation, may you each strive to outrun your fellows, and may you all attain the great result—not of yearly prizes, not of popular applause, but the self-satisfaction of a conquered difficulty. Difficulties are the greatest boon to a student of any art, for every difficulty that is surpassed is an immense means of strength to him that has conquered it. One cannot enter these walls without reflecting on the fifty-seven years of work that has been wrought in this very Academy. One cannot rest here without calling to mind the students that have preceded us, and, believe me, there is not one—the greatest of them—that may not be equalled by any one of you, and be it your endeavour and your pride to emulate the successes and the deserts of your predecessors. Thus not only you, the Academy, the Country, but Music itself will be advantaged. It is my happy recollection to have been a fellow-student of many a notability who has since academical days gained distinction in the world, and it is a matter of great exultation to me to hear, even at our own examinations and other opportunities, works that were written as school exercises within these walls performed by this later generation of students, and regarded by their teachers and themselves as classics in the art. I can point you to that window next the buttress which was the window of the room wherein Sir Sterndale Bennett wrote some of the Concertos and Studies which you play, and in which you are heard to greatest effect. The room itself is not there, now that the dimensions of the building have been expanded, and the Concert Hall constructed in which we are met; but I feel that his influence rests there, that his spirit hovers over us, and that we should try to do what he accomplished, and in that trial we shall, at any rate, do our best and gain what success we may.

"I shall ask your attention, whoever has such a tendency, to the Operatic Class, which has already, I think, had an excellent test of usefulness, and excellent results of the test. Even if you aim not at theatrical performance, there is a freedom to be gained in the exercise of this dramatic manner of presenting musical works which will benefit you in concert use, and I will even believe that the time may come when an opera in our own English will give scope for the display of talent which is now being developed here. I am sorry that thus far the value of the Operatic Class has been tested only by singers and accompanists. There is another department of the class which has, as yet, been unproved. It would be useful as interesting if, in the course of the year to come, some experiments were made in Dramatic Composition, which might be brought forward at our performances. It would, I am sure, be a delightful thing for the singers to do their best to render justice to a fellow-student's production, and I can assure you it would be a charming office for the Musical and Dramatic Directors of the class to help in the production of entirely new matter.

"I regret that the offer, the very handsome offer, by Mr Dobree, of a prize for violoncello playing, cannot, in the present state of pupilage, be appropriated; the offer cannot be applied, for he made the condition, the very natural condition, that unless there were at least three pupils who could compete the prize would not be open to contention, and the condition of competition is to be: that the pupil must within the Academy have studied the instrument for the whole year preceding next Christmas. Now, there are not three pupils

in that condition other than he who gained Mr Dobree's prize last year, and who is therefore ineligible for another competition. The study of the violoncello is very important, and the words now used apply less to those who are here than to those who are away; but I shall not be sorry if they may pass into circulation, and if it may be considered by some outsiders that this study of the violoncello is in itself of high consequence, and that it is to be encouraged here by the prize which this great lover of the instrument, Mr Dobree, offers. With regard to other instruments, prizes are rife among us. These are already, as you know, the prize in memory of Sir Sterndale Bennett; a second prize, the gift of Mr Dorrell; and a third prize, presented by Mr Charles Hallé; and hence, in this contest, although many may compete, at least three will gain distinction. There is the Charles Lucas prize, for composition, in memory of the once Pupil, Professor, Conductor, and Principal of this Institution; there are for singing, the Parepa-Rosa prize, in memory of the gifted singer, and the Llewellyn Thomas and the Evill prizes, named after their donors; so too are the Heathcote Long prize for male pianists, and the Low prize for female violinists; and there is the prize for accompaniment to be presented by Mr Santley, who highly regards this important branch of musical execution, and wishes to promote its practice. There is also the possibility of prizes for many of you at the end of the year.

"But I will only recur to what I wish you of all things to understand, which I endeavoured to say when first we met—that it must not be a source of heart-burning, and not an object of lamentation, if, with the great care that is spent on the scrutiny of the pupils' merit, some persons who themselves think they deserve prizes are not so considered by their judges. If each one of us were to be the arbiter of his own destiny, the top of the tree would be so very much over-balanced that it would crash to the ground, and there would be no strength to support it. You know quite well that in the process of examination last July, the utmost pains were taken to sift the merits of the pupils. Unsatisfied with the pains they spent, the Professors of the Academy are even now deliberating the examinations of next year, and if perfection be unattainable, the endeavour to approach it is most sincerely made, and justice will be done you in all particulars in which it is possible to reach justice. And now, to close, I will say a word that is often used at parting, and is as apt to our coming together. I will wish you good, that good may be with you; I will wish that in your studies here, in your careers hereafter, whether present, whether absent, whether now or in the future, may you all fare well."

ST GEORGE'S HALL, LIVERPOOL.

Programme of Organ Recitals by Mr W. T. Best.

THURSDAY EVENING, OCTOBER 9th:—

March, in E flat major	Th. Salomé.
Romanza, "Lo! the clouds above are flying"	Reissiger.
Fantasia and Fugue, in G minor	Bach.
Pastorale (No. 6 of Six Concert Pieces)	W. T. Best.
Gavotte and Musette, in C minor	J. Raff.
Overture, <i>The Marriage of Camacho</i>	Mendelssohn.

SATURDAY AFTERNOON, OCTOBER 11th:—

Grand Prelude, in E flat major	Bach.
Adagio from the Nonetto	Spohr.
Allegro Marziale, in C major, Op. 60	Weber.
Méditation Religieuse, "Devant l'Eglise"	Adolphe Adam.
Introduction and Fugue, in C sharp minor	S. S. Wesley.
Overture, <i>Son and Stranger</i>	Mendelssohn.

The fiftieth anniversary of the death of Schubert has been celebrated at (of all places in the world) Hong Kong, by a concert chiefly devoted to the compositions of that renowned master.

GENEVA.—The new theatre was opened on the 2nd inst. It is a very handsome, commodious structure, capable of containing 1,400 persons, the architect being a native of this city. Most of the expenses of erection have been defrayed from the money bequeathed by the late Duke Charles of Brunswick. The work presented on the opening night was an opera—of course *Guillaume Tell*.

M. RIVIÈRE'S PROMENADE CONCERTS.

(From the "Daily News.")

The close of Messrs Gatti's series of concerts on Saturday evening has speedily been followed by the commencement of a similar series of performances—Covent Garden Theatre was re-opened on Monday night by M. Rivière for a five weeks' season. As we have already given a summary of the extensive arrangements made for the forthcoming performances, we may now limit ourselves to a notice of those of the opening night. The programme commenced with Auber's overture to *La Muette de Portici*, which was preceded by the National Anthem. The overture was brilliantly played by the fine orchestra of about 100 performers. This was followed by Henri Reber's graceful orchestral reverie, "Au bord du Ruisseau," the other orchestral pieces of the first part having been an Air de Danse by H. Latour, two extracts ("Valse lente" and "Pizzicato") from M. Léo Delibes' ballet, *Sylvia*, and a characteristic fantasia, "Une fête à Aranjuez," by Demersmann, in which the skilful solo violin playing of M. Cornelis was a feature. The vocal solos in the first portion of the programme were—Donizetti's scena "O luce di quest' anima," very brightly sung by Miss Giulia Welm; the aria, "O casto fior," from Massenet's *Il Re di Lahore*, well declaimed by Signor Gustave Garcia; Gounod's song, "Entreat me not to leave thee," effectively sung by Mrs Georgina Weldon (who was enthusiastically applauded); Proch's air, with variations, "Deh! torna, mio bene," brilliantly executed by Miss Emma Thursby, who was re-called with acclamations; and Sir J. Benedict's song, "By the sad sea waves," expressively rendered by Mdmé Enriquez. The other vocal music in this part of the concert included a chorus, "Amarilla," by J. Ulrich, based on a South African melody; and the chorus, "Dieu le veut," from Gounod's music to *Jeanne d'Arc*. This part of the concert also included a violoncello solo, skilfully executed by M. van Biene, and two unaccompanied pianoforte solos—"Rondo à la Turque," by F. H. Cowen, and "Rigaudon," from a *Suite* by Joachim Raff—finely played by Miss Bessie Richards.

The first part closed with a grand Patriotic March, "Honour to the Brave," composed by M. Rivière, and dedicated to the heroes of Rorke's Drift, Majors Chard and Bromhead. The piece is written in clear, bold, rhythmical phrases, and the text—thoroughly appropriate to the sentiment—has been supplied by Mr H. Hersee. The march is scored for full orchestra, the vocal portion being for a choir of female voices. The second part of the concert opened with a bright "Festival Overture," by A. Leutner, and included other instrumental pieces, and vocal solos by singers already named and Signor Carrion. M. Rivière conducted the performances. The concert appeared to give great satisfaction to the large audience assembled, and there seems to be every prospect of the forthcoming performances proving as successful as those of previous seasons under M. Rivière's direction.

Monday's programme included a grand selection from Wagner's *Rienzi*. Wednesday's was a classical night, the selection comprising Mendelssohn's *Reformation* symphony and Ferdinand Ries's pianoforte Concerto in C minor, played by Mdmé Jenny Viard-Louis; Thursday's was English ballad night, with Miss Emma Thursby as principal vocalist, the programme including a grand selection from Bizet's popular opera, *Carmen*, for orchestra, chorus, and solo voices; and on Friday the programme contained, among other things, Gounod's music to *Jeanne d'Arc*.

THE LATE MISS LISA WALTON.

(To the Editor of the "Musical World.")

DEAR SIR,—May I solicit a small space in your valuable paper in order to state, as a mark of respect due to a late member of our profession, that Miss Lisa Walton (my highly regretted pupil) died on the 16th of August last, at the age of twenty-one. She was accomplished as a lady and promising as an artist. Her professional career as a singer, although very short, was a successful one, and fully justified great expectations. As her first steps in public life were taken under my auspices, I am desirous it should be known that death ended a career scarcely begun.

I remain, dear sir, yours truly,

5, Stranraer Place, Maida Vale, W.,

October 4th, 1879.

G. GARCIA.

HER MAJESTY'S THEATRE.

Although Mr Mapleson is now engaged in leading a complete opera company across the Atlantic, he has left artists enough at home for the purposes of his usual autumnal season, which will begin on Saturday, October 18. The manager has evidently taken heart of grace from 1878, and has resolved upon doing all in his power to deserve a renewal of the favour then so lavishly bestowed. We infer this not only from Mr Mapleson's explicit assurance, but from the nature of his arrangements as stated in the prospectus just issued. He announces, for example, the names of nearly thirty artists—more than sufficient to constitute a good working company, if not too many for the changes which are so grateful to public taste. Amongst the sopranos we find Mdlle Ilma di Muraka, who now comes back after long wanderings and much adventure in distant regions, Mdmé Pappenheim, Mdmé Crommond, and Miss Minnie Hauk, who will play Carmen and also Katherine in Goetz's *Taming of the Shrew*—a part she was fortunate enough to "create" under the auspices of the lamented composer himself. Mdmé Marie Roze will also add to the attraction of the season, along with Mdmé Trebelli, Signor Fancelli, Signor Frapolli, Signor Brignoli, Signor Rota, Signor Antonucci, Signor Foli, and others more or less well-known upon the Anglo-Italian stage. With such artists, all respectable and some eminent, a good orchestra, and an efficient, if not numerous, chorus, there is no reason whatever—apart from the fact that nightly performances entail insufficient rehearsal—why Signor Li Calsi should not conduct a series of representations having a real musical value. The repertory, as published, contains twenty-two operas, and includes most of those which have recently proved attractive, such as Verdi's *Aida*, Wagner's *Flying Dutchman* and *Rienzi*, Thomas's *Mignon*, and Bizet's *Carmen*. In this department, however, the chief interest arises from Mr Mapleson's promise to give Goetz's *Taming of the Shrew*. To the production of *Der Widerspänstigen Zähmung* at Drury Lane Theatre, a little while ago, we owe our first acquaintance with Hermann Goetz, which acquaintance ripened into friendship with a rapidity almost unexampled. Since Herr Carl Meyder did us the excellent service of introducing the opera to English notice, nearly all its composer's larger works have been performed, and many of them have been published in this country, so that now Goetz occupies a position from which it would be hard indeed to remove him. We anticipate the creation of great interest in musical circles by the production of his famous opera, and it is easy to foresee that the many beauties of the work will more than ever strengthen the reputation of a master too early called away from the scene of his labours. Mr Mapleson hints at "various novelties," in addition to *Katherine e Petruccio*; but nobody will insist upon these provided Goetz's work be adequately put upon the stage. We should add that the season's attraction comprises the first appearance here of a "Royal Spanish Ballet Troupe," concerning which further particulars are promised. As regards the prices of admission and the absence of dress restrictions, the season will be conducted upon the common-sense principles which, we trust, will soon prevail in operatic manners generally.—D. T.

LYONS.—On the 27th ult. the Théâtre-Bellecour was inaugurated in the presence of the authorities, civil and military, and the leading inhabitants of the town, as well as of the representatives, specially invited, of the Paris press. It is one of the finest theatres in France, and perhaps in Europe, and has been erected at the corner of the Place Bellecour and the Rue de la Barre, by M. Emil Guimet, junr., and a few other wealthy gentlemen. Besides being a millionaire, M. Guimet is an oriental scholar and an amateur composer. Every improvement that science could suggest has been introduced into the new building which is truly superb and will accommodate 3,000 persons. The auditorium is magnificently fitted up, the prevailing colours adopted in the decorations being red and gold enhanced by facets of Italian mosaic, shining and glittering under the rays of the electric light. Attached to the theatre are an orchestra of seventy musicians, mostly engaged in Italy, and under the direction of M. Lévy; a corps de ballet of fifty danseuses, English and Italian; a chorus of sixty men and sixty women; and a school of elocution, music, singing, and dancing. But there is to be no regular company of leading artists. The management will engage such companies, on a sort of starring system, from the different theatres in Paris, and even in large provincial towns. The piece chosen for the opening night was *La Jeunesse de Louis XIV.*, by Alexandre Dumas, the elder. It was performed by the actors of the Paris Odéon. The turn of opera is to come soon, *Le Roi de Lahore* being the work selected, with M. Lassalle in the principal part.

THE LATE HENRY WESTROP.

(To the Editor of the "Musical World.")

SIR,—The passing away from among us of a musician of such distinguished talent as Henry Westrop certainly demands more than a mere formal obituary announcement, and, as one who had the privilege of his intimate acquaintance for many years, I venture to forward the following particulars, largely gathered from personal recollection, supplemented by information from members of his family.

Henry Westrop was born at Lavenham, in Suffolk, on July 22nd, 1812. From a very early age he showed strong proclivities for the art of which he became so worthy a professor. His father, an amateur musician of discernment, used to encourage his children in the study of the best music, and, at the age of thirteen, the subject of this memoir made his public debut, with great success, as vocalist, pianist, and violinist, at the theatre at Sudbury. Shortly after this he went to Norwich, where he had almost the only regular instruction he ever received, from a local professor named Petit. He also, for some time, officiated as organist at St Stephen's Church in that town, till he came to London, in 1830. In the following year he became organist at Little Stanmore (at the church so associated with the names of Handel and the Duke of Chandos), which situation he held for a year and a quarter, when he went in a similar capacity to Fitzroy Chapel. On April 3rd, 1834, he was elected, after competition, organist of St Edmund the King and Martyr, Lombard Street—an appointment which he retained till his decease. He was also engaged as violinist in the orchestras of the Italian Opera and the Philharmonic Society, in both of which he officiated for many years, till his increasing occupation as a teacher of the pianoforte compelled him to resign. He was also conductor of a then-existing society called "The Choral Harmonists;" an associate, and subsequently a member of the Philharmonic Society; a member of the Royal Society of Musicians, &c., &c.

But it was in musical composition that the subject of this memoir chiefly shone. His first work of importance was a string quartet, published by the then firm of Purday & Co. This was followed by a quartet for pianoforte and strings, originally published by the same firm, but of which a new and beautiful edition is now issued by Augener & Co. The reader is referred to this work, full of beauties, to assist towards an estimate of the early powers of its author; and, for more matured specimens, to his sonata for pianoforte and flute, composed at the request of, and published by Westsell & Co. (I fear this is now out of print, but it can be seen at the British Museum); and to his sonata for pianoforte and violin, quite recently published by Stanley Lucas & Co. There are many who, like myself, can well remember other important works, both orchestral and chamber, by Henry Westrop, which were brought to a hearing by a now defunct institution, the "Society of British Musicians," and notably a song called "Winter," and two quintets for pianoforte and strings, in C minor and E flat, respectively, which produced quite a sensation amidst the many other excellent works which that society was the means of first making known among the cognoscenti. These quintets are still in MS, as is also an opera, *The Maid of Bremen* (text by E. Fitzball), which was just on the eve of being produced by the Pyne and Harrison Company when that undertaking collapsed. Of this opera two excellent and well-known critical judges, the late Charles Lucas and Henry Gattie (neither of whom was habitually prodigal of praise) expressed themselves in terms of high admiration.

Henry Westrop was in every way more illustrative of the *fortiter in re* than of the *suaviter in modo*, and he could not stoop to the cultivation of "patronage," and other such means, whereby we find that so many become more successful in life. In his frank and open nature he intuitively believed that, if it be good, art-work, like wine in the proverb, "needs no bush"—pity it is that, in his own case, such belief was not realized. For while among musicians I have never found a dissentient voice as to the high merits of Henry Westrop, it is a positive scandal that such a man should have lived, and worked, and died in our very midst, without the slightest recognition by certain musical societies, institutions, and coteries which profess so much, but by which we may truly say that he, and many others of high desert, have been wantonly, utterly, and shamefully ignored.

Henry Westrop had a slight attack of paralysis about seven years ago, but was shortly able to continue his avocations till about three years since, when a second attack incapacitated him from all further exertion. From that time commenced a gradual decadence, and, after two more attacks, he peacefully breathed his last on Tuesday, September 23rd, in his 68th year. He was buried in Highgate Cemetery on September 29th.

Among subsidiary attainments, Henry Westrop was an excellent chess-player, and, at the Westminster Chess Club, was often vic-

torious, even against professional players. Two brothers, namely, an elder, East J., now deceased, and a younger, Thomas, also embraced the musical profession, in which their names are well known. He also leaves two daughters, one of whom, Kate, inherits her father's talent as a pianist, and who, having also most ably officiated for him as organist at St Edmund's since his inability to attend personally, will, doubtless, be formally appointed his successor.

Trusting that this brief notice of one so estimable, not only as a musician, but as a man, will be welcome to you and your readers, I am, faithfully yours,

CHARLES E. STEPHENS.

37, Howley Place, Maida Hill,
Oct. 4th, 1879.

ROYAL ACADEMY OF MUSIC.

The first "fortnightly meeting of professors and students" took place on Saturday, October 4, when the following compositions were listened to with marked attention:—

Fantasia Sonata, in G, Op. 78, No. 3, first movement, pianoforte (Schubert)—Miss Edith Sullivan, pupil of Mr F. B. Jewson; Air, "Rejoice greatly," *Messiah* (Handel)—(accompanist, Mr W. G. Wood, Sterndale Bennett scholar)—Miss Holt, pupil of Mr Goldberg; Prelude and Fugue, in E, Book 2, pianoforte (J. S. Bach)—Miss Webster, pupil of Mr H. R. Evers; Aria, "Agitato da smania funesta," *I Fuorusciti* (F. Paer)—(accompanist, Mr C. T. Corke)—Mr W. H. Brereton, pupil of Mr Garcia; Canzone, "Il bianco lino" (Ettore Fiori)—(accompanist, Mr C. T. Corke)—Miss Matilda Robinson, pupil of Mr Fiori; Toccata, in C, organ (J. S. Bach)—Mr Walter Hughes, pupil of Dr Steggall; the Willow Song, *Othello* (Arthur Sullivan)—(accompanist, Miss Kate Steel)—Miss Marian McKenzie (Parepa-Rosa scholar), pupil of Mr Randegger; Andante and Rondo Capriccioso, in E, Op. 14, pianoforte (Mendelssohn)—Miss Isabelle Lewis, pupil of Mr W. H. Holmes; Aria, "Sognai" (F. Schira)—(accompanist, Mr C. T. Corke)—Miss Ambler, pupil of Mr F. R. Cox; Three Musical Sketches, "The Lake, the Millstream, and the Fountain," Op. 10, pianoforte (William Sterndale Bennett)—Mr Edwin Flavell, pupil of Mr Westlake; Song, "There is a green hill" (Charles Gounod)—(accompanist, Mr C. T. Corke)—Miss Kate Ashdown, pupil of Mr Fiori; Novellette, in D, Op. 21, pianoforte (Schumann)—Miss Ada Hazard, pupil of Mr Walter Macfarren.

"NOTES UPON NOTES."

(To the Editor of the "Musical World.")

SIR,—Mr Holmes in his "Notes upon Notes" mentions something about a "First Prizeman at the Leipsic Conservatoire." Neither from the prospectus and rules issued by the directors of the Leipsic School, nor from personal enquiry at Leipsic, have I been able to find, or hear of, such a gentleman. A few books are given in the spring, but they are not competed for. I remain, sir, yours &c.,

AMATEUR.

MY FIRST DAY AT SCHOOL.

I remember the school where they sent me,
And the day that we drove in the fly,
With my box on the same of the ditto,
And mama's last injunction, "Don't cry!"

But when I went into the schoolroom
I saw such a lot of young chaps,
That I said, "If you all have a mother
"You'll sympathize with me, perhaps."

(Ossia.)

That I thought if they'd all been my mother,
I could have cried into their laps.

I recall, too, the face of a big boy
Who came and ask'd "Who's your papa?
"And have you got any nice sisters?"
"Oh, yes," I said, "and a mama!"

Another asked who was my tailor,
And who curled my curly locks,
Or whether papa was a tradesman,
And if "nursie" made all my frocks.

I remember, and yet scarce remember,
A lot of the jokes that were said,
But what I most fully remember
Was crying to sleep in my bed.

Boulogne, Aug. 9th.

X. T. R., Junior.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, OCTOBER 11, 1879.

FOR OG EFTER.

*The fates on some men's hearts a worm have placed
Who fattens on their food, but lacking which
Doth gnaw away the heart, til in the waste
The man dies poor, the worm dies not too rich.
The proper food is Action of some sort,
Where none, the worm feeds on the heart; that worm is
thought.*

*But give it Love, then see the wondrous change,
The worm has grown into a butterfly,
A flutterer sunny-bright and sweet and strange:
It folds its warm wings o'er the heart:—Good bye,
Good bye, good bye, dear wanderer in the wind,
Poor heart,—it leaves a very glorious dream behind.*

Polkaw.

M^DME ADELINA PATTI is still at her temporary residence in the Neath Valley, awaiting the thorough completion of the castellated mansion in which she contemplates passing her yearly holiday and taking her amply-earned yearly repose.

THE Royal Opera at Madrid, under the direction of Signor Rovira, commenced the autumn season on Monday, the 6th inst. Among the company engaged are M^dme Christine Nilsson and Señor Gayarré. M^dme Nilsson, before starting for Madrid, however, has a short professional tour in England to fulfil.

M^DME ROGER, widow of the favourite tenor, Gustave Roger, but recently deceased, has presented M. Vaucorbeil, director of the Grand Opéra, with the bust of her husband (by the sculptor, Gayard), as John of Leyden, in the *Prophète*. It will, doubtless, find a place among busts and statues of other worthies whose artistic achievements have sustained the glory of the time-honoured establishment.

THE so-called "Festival" at Oswestry, with Mr Henry Leslie as director, consisted of a performance of Handel's *Messiah* in the morning and a miscellaneous concert in the evening. *Voilà tout!* We shall, ere long, have musical festivals in every considerable town of the United Kingdom, where a few decent choirs can be persuaded to co-operate. They are, nevertheless, to be encouraged, tending, as they invariably do, more or less to good.

It is reported in the German musical papers that Dr Hans von Bülow is to succeed M. Louis Brassin, as chief professor of the pianoforte at the Brussels Conservatoire, and that Herr Johann Becker, leader of the well-known "Florentine Quartet," will take the place of Henri Vieuxtemps, as head of the violin class. Herr Becker may be remembered as, many years back, being one of Mr Arthur Chappell's most esteemed quartet-leaders at the Monday Popular Concerts.

AT the instigation of M^dme Pauline Lucca, M. Jauner, director of the Imperial Opera at Vienna, is about to revive *Maria de Rohan*, an opera composed, many years ago, by Donizetti, expressly for Vienna (about the same period as *Linda di Chamouni*), and

well remembered in the earlier years of our own Royal Italian Opera for Giorgio Ronconi's magnificent portrayal of Enrico. That in Pauline Lucca the Viennese will find a Duchess beyond price, may be taken for granted; but who is to play the wronged and exasperated Duke?

THE "Gewandhaus" concerts at Leipsic, still under the direction of Herr Reinecke, are to be resumed on Thursday next. It is to be hoped that the new German works brought forward will be of a higher character than those of last winter. How these at one time world-famous entertainments have gradually deteriorated since the death of Mendelssohn need hardly be said. Julius Rietz, his immediate successor, was a very good conductor, and Herr Reinecke, who has for some time held the post, is by no means an indifferent one; but Mendelssohn was truly a presiding spirit, about whose mere individuality hung a certain indefinite spell.

MR GEORGE GROVE has left London on a visit to Berlin and Dresden, with the object of obtaining further materials for the article, "Felix Mendelssohn Bartholdy," which is expected to be one of the most important in his interesting and comprehensive *Dictionary of Music*. All who appreciate and admire the genius of the composer who contributed *St Paul*, the *Lobgesang*, *Elijah*, and so many other masterpieces to the art, will hope that the article may be the product of Mr Grove's own eloquent and sympathetic pen—a fitting match, in short, for his admirable biography of Beethoven. At Düsseldorf and at Frankfort-on-the-Maine, Mr Grove might also hear of something to his advantage. We may be sure, however, that no opportunity will be lost by so intelligent and tireless an explorer.

COVENT GARDEN PROMENADE CONCERTS.

The performance of Saturday night, besides offering a varied miscellaneous programme, deserved an interest apart, as being the last of a deservedly prosperous season, the sole objection to be made against which is that its duration should have been limited to so brief a period as two months. In the course of these two months, however, Messrs Gatti have presented the public with a series of entertainments, attractive from several points of view, and the fact that every important pledge contained in the preliminary announcement has been duly met redounds not a little to the credit of the managers. The idea of invariably devoting three nights in each week to concerts of a special character was, as the results have shown, decidedly happy. Eight out of the nine symphonies of Beethoven were promised, and Monday after Monday saw the first part brought to an end with one of these imperishable masterpieces. The Wednesdays were set aside for music denominated, by general acquiescence, "classical," and at these, symphonies, and concertos by other great masters—Haydn, Mozart, Mendelssohn, Schubert, Schumann, Sterndale Bennett, Macfarren, &c.—have been produced, in association with vocal music of a similarly elevated character. Lastly, on Fridays the public were taught to expect that at least the opening section of the programme would be exclusively given to works from the pens of English composers; and here again the word was kept to the letter. To the "English nights," indeed, more than ordinary attention was paid, and much that was noticeable on its own account, quite independent of mere patriotic sympathy, turned up. Not by any means the least remarkable among English orchestral contributions of a high class must be reckoned an early symphony, in C minor, by Mr F. H. Cowen (No. 1 of two essays of the kind), which, when first heard at St James's Hall, won golden opinions, and raised still higher anticipations of future distinction for its young composer. Of the clever symphony by Mr Hamilton Clarke we have already spoken in terms of befitting acknowledgment; and there only remains cause for regret that Mr Arthur Sullivan's own Symphony in E minor, first heard at the Crystal Palace, should not have been forthcoming on one of the "English nights." True, Mr Sullivan drew up the programmes himself, and, perhaps, on that account, was self-dissuaded from putting down the symphony in question, which, nevertheless, is a work remarkable from every point of view. Even the miscellaneous programmes have throughout been good, much that was earnest

and substantial being intermingled with lighter and more trivial matters—a fair proportion of which, it is almost superfluous to repeat, is indispensable to the success of entertainments intended not exclusively for the edification, but also for the amusement, of a mixed crowd. With respect to the vocal department, the singers engaged, among whom were some of our foremost artists, have worked zealously and well throughout, only a slight intermixture of novelty, whether belonging to the half-forgotten past or to the living and active present, being required to satisfy all demands. The three distinguished pianists announced in the prospectus, Montigny-Rémaury, Annette Essipoff, and Charles Halle—French, Russian, and German—have, by their really fine performances, materially enhanced the value and interest of the selections; and, while their style of playing was so essentially different, it is difficult to say which of the three proved the greatest attraction. Into further recapitulatory details it is unnecessary to enter minutely. Enough that the orchestra of 85 experienced players, with Mr Burnett as leader, have proved themselves fully deserving their repute, and that Mr Arthur Sullivan, to whom so much of the success of the concerts is due, was lucky, during his temporary illness, in finding so able a substitute, and, later on, so able a coadjutor, as Mr Alfred Cellier. No sooner do the Messrs Gatti quit the arena than their place is filled by M. Rivière, who, single handed, now carries on the campaign. M. Rivière's first concert came off on Monday. (See elsewhere.) *Les Concerts Promenades sont morts; vivent les Concerts Promenades!*

RACINE AND MUSIC.*

(Continued from page 624.)

Grétry was not born for lyric tragedy; he did not want force of expression, as is superabundantly proved by certain passages in *Zémire and Richard*, but he could not sustain an elevated tone during three acts. His heroic ballet of *Céphale et Procris*, performed in May, 1775, ought to have convinced him of this fact, since it could be made to run only twelve nights at first, and twenty-six more when it was revived in 1777; besides, it did not reach even 1,000 francs, while *Alceste* always passed 2,000 and *Armide* 4,000. But, with the blind obstinacy common to so many authors, Grétry did not hesitate risking a new trial, and set to music the tragedy of *Andromaque*, which Pitra, while respecting as much as possible Racine's admirable poetry, had reduced to three acts. The work was more than a ballet, even though the latter be heroic, and *Andromaque* is undoubtedly Grétry's principal attempt in the domain of grand opera.

Grétry wrote this score with more intelligence and wit than real inspiration, and the attempt shows as clearly as possible how much his particular genius, based entirely on aptitudes, was averse to the tragic style. In the recitatives of *Andromaque* he conceived the ingenious idea of introducing three parts of harmonized flutes, frequently accompanied by the alto, and this linking together of different kinds of sounds must have been exceedingly striking by its antique character; unfortunately, the dance-air was not written on the same Homeric plan; thus we find in the first act, according to the custom of the time, a pretty gavotte, minuets, and a contredanse. Dauberval was charged with the arrangement of the ballet portion; he meant well and wanted to regulate the Pyrrhic dance by "the grave air for the warriors," but the accents of Grétry's music sound somewhat out of place in this antique gamut. "No music ever gave me less trouble than that of *Andromaque*," writes Grétry in his *Mémoires*. "Thirty days sufficed me for the score. It is true that, contrary to my custom, I composed in the evening and wrote the next morning. Pitra, the author of the words, did not leave me an instant. I was always carried away by the beauty and rapidity of the action, and the work was flung off at a stroke; if it has a fault, that fault is an excess of fervour, and I desire those who have it performed not to let the movements be hurried." Fine old Grétry, how appropriately were you christened Modeste! "It is Racine's *Andromaque*," writes Grimm, "arranged, or, as others would have it called, *déraciné*, by a worthy individual from Lyons, M. Pitra, who, like Francaleu (of *La Métromanie*), was

never aware, till past forty, of his talent for poetry. The music is by M. Grétry, but in the Chevalier Gluck's style: few songs, a great many recitatives, and choruses innumerable. Mlle Levasseur sustained the part of Andromaque with her accustomed intelligence; but there was no one who did not entertain the sentiments of Pyrrhus for Mlle Duplan; she screamed out of tune from beginning to end. The Sieur Larrivé was sufficiently impassioned in the character of Oreste, and, while owning that the Sieur Legros, in that of Pyrrhus, appeared more embarrassed than usual, I must add that the sad personage offers him hardly any occasion for employing his fine voice." Despite considerable cuts made the very second night, the unfortunate piece could not long maintain possession of the bills; it disappeared after fifteen nights. True that an attempt was made to revive it in October; it dragged and languished, however, more than ever, commanding only six performances in six weeks.† But, if Grétry's *Andromaque* was unfortunate, how much more deserving of pity was the *Alexandre* of Méreaux, which was first performed on Tuesday, the 26th August, 1783, but which, notwithstanding the grand way in which it was placed on the stage, notwithstanding its scenery and its combats, ran only sixteen nights. Racine's tragedy was arranged by Morel de Chedeville, Financial Secretary to Monsieur. He modestly remained anonymous. As for the composer, Le Froid de Méreaux, a Parisian by birth, who had been organist to the church of Saint-Jacques du Haut-Pas, he had learnt music under various masters, French and Italian; had produced at the Concerts Spirituels the oratorio of *Esther*; and had supplied the Comédie-Italienne with some short works; making his first essay at the Academy of Music with this adaptation of a tragedy by Racine. A poor beginning, however, and one from which he will have some difficulty to recover: "a mediocre poem, cold and destitute of any theatrical effect," say the *Mémoires Secrets*, "with music, which is the Chevalier Gluck's music warmed up, for the new composer appears to be nothing more than a plagiarist aping the Chevalier. . . . There was a vast show, a great deal of movement and many evolutions of troops, all which is so much the fashion now-a-days, and so enchants Marshal de Biron. We know that the Marshal has become one of the chiefs and co-operators in nearly all the new pieces of the lyric theatre, where his regiment often plays a part; on the present occasion, he has furnished a hundred and fifty men for the stage alone." The execution, it seems, was not calculated to save the piece. Side by side with Lainez and Laïs, satisfactory in the characters of Alexandre and Gandartes, Larrivé sang out of tune and was not recognizable as Porus, while Mlle Maillard, then merely a novice, possessed neither the voice nor the experience requisite for sustaining the part of Ariane. There was, it is true, the ballet company, Pierre Gardal, Mlles Dorival and Dupré, to make up for the shortcomings of the vocal company; but they had only a little to do, and that, moreover, in the first act: a religious saltation of Indians in honour of Bacchus. Our forefathers were exceedingly fond of dancing and a certain journalist is bitterly surprised "at not seeing the piece conclude with general festivities got up for the conqueror and benefactor of the King of the Indies." Morel and Méreaux had indeed transgressed all established custom by suppressing the obligatory final divertissement, but they hastened to repair their error and announced that, from the third performance, *Alexandre* would terminate with a "ballet suitable to the subject." It was, however, too late. "The music of this opera does not merit the honour of being criticised," writes Grimm. "It consists of notes without ideas; in it are found whole pages taken haphazard from even the best known works, a fact which gave rise to the remark that the poem was from India but the music in Macedonia."‡ This bad joke ruined the piece, but how sorry a production the latter must have been to fall for so little!

(To be continued.)

† M. Félix Clément is wrong in repeating the assertion, made from interested motives by Grétry in his *Mémoires*, that the burning of the Opera interrupted the run; *Andromaque* was performed for the last time on Tuesday, the 21st November, 1780, and the Opera was not burnt down till the 8th June, 1781.

‡ The joke consists in the double meaning of "*Macedoine*": "Macedonia" and "a medley; a hash-up."—J. V. B.

* From *La Revue et Gazette Musicale de Paris*.

CONCERTS.

M^DME WORRELL'S annual concert at the Angell Town Institution, Brixton, on Wednesday evening, October 1st, was well attended. The singers were M^dme Worrell, M^dlle Hélène Arnim, Miss-Marian Burton, Messrs Arthur J. Thompson, Alfred Calkin, Edward Wharton, J. H. Maunder, T. Nettleship, and Henry Baker; the instrumentalists were Miss Ada Hazard, R.A.M. (pianoforte), and Mr Edward Deane (viola). M^dme Worrell sang Braga's well-known "Serenata" (with *viola obbligato*), Gounod's "The Worker" (encored, when she substituted "Twickenham Ferry"), and Sullivan's "Orpheus with his lute," joining Misses Roby and Burton in Cimarosa's trio, "My Lady the Countess." In each of these well-known compositions the agreeable voice and excellent method of M^dme Worrell were exhibited to advantage, the applause at the conclusion of each being as hearty as it was deserved. The programme, consisting of twenty-six numbers, is too long to be mentioned in detail. We can name only the most successful—a serenade by Mr Berthold Tours, "Stars of the Summer Night" (Mr Thompson); Gounod's "Oh! that we two were maying" (M^dlle Hélène Arnim); Sullivan's "I would I were a king, fair maid" (Mr Budd); Barnby's "When the tide comes in" (Miss Burton); Roeckel's "What a little bird said" (Miss Annie Matthews, pupil of M^dme Worrell's); Schumann's setting of "My heart's in the Highlands" (M^dlle Hélène Arnim), encored; Dudley Buck's "When the heart is young" (Miss Roby), encored; Marzials' "The Three Sailor Boys" (Mr Budd); "Largo al factotum" (Mr Calkin); and a glee, by T. Phillips, "Crows in a cornfield" (Messrs Maunder, Nettleship, and Baker), encored, when they gave "Dame Durden." Miss Ada Hazard played two pieces by Mr Walter Macfarren, "The Naiads" and "Second Tarantella," and played them so well that she was honoured with a "call." Mr Turle Lee accompanied the songs.

A POPULAR CONCERT was given at the Crystal Palace on Saturday, September 27th. The singers were Miss Trevenna, Miss Hope Glenn, and Mr Hanson. Solos on the violin were played by Mr T. Carrington, and on the pianoforte by Miss Anna Bock, a young American who has been playing with success at various cities in Germany and France. Judging from the applause she received after her performances on the occasion under notice, the talented young artist is likely to be often heard in London. She is already announced to appear at two of M. Rivière's concerts at Covent Garden.—A.B.

M. RIVIÈRE commenced his season of Promenade Concerts on Monday. To give a detailed account of all the items included in the programme would be too long a task, considering that there were twenty-five numbers of instrumental and vocal music. "Si votre ramage ressemble à votre plumage Vous êtes le phénix des hôtes de ces bois," said Lafontaine; and his words may be applied to Miss Thursby, whose rendering of Proch's well-known air with variations, "Deh! torna, mio bene," was remarkable for facility of execution and perfect intonation. Among the other vocalists were Signor Gustave Garcia, who declaimed the difficult air, "O casto fior," from *Le Roi de Lahore*, in his usual refined style; Miss Giulina Welmi, a young lady possessing a highly sympathetic voice; Signor Carrion, who sang, and sang well, the well-known *romanza* from *Martha*; and M^dme Enriquez, whose fine contralto voice had ample scope for display in Benedict's "By the sad sea waves." Miss Bessie Richards, who made so favourable a *début* last week at Messrs Gatti's concerts, was the pianist. On the occasion under notice the accomplished young artist played a "Rondo à la Turque" by Mr Cowen, and a Rigaudon by Herr Raff, winning general approbation both for neatness of execution and perfection of phrasing. Mrs Weldon's choir sang various pieces with effect, including the chorus to M. Rivière's Patriotic March, "Honour to the Brave." The orchestra, under the able direction of M. Rivière, played all the compositions allotted to them with energy and precision. A.B.

BOW AND BROMLEY INSTITUTE.—A varied and interesting programme was provided by Dr Spark, of Leeds, at his organ recital on Saturday evening last. The organ solos were:—

Concert Overture, in E major (Auber); Evening Prayer, A major (Henry Smart); Introduction and Allegro, D major (W. Spark); Reminiscences of the opera *Les Huguenots* (Meyerbeer); Chorus, "Let their celestial concerts" (Handel).

All played in masterly style and enthusiastically applauded by the large audience, who were keenly alive to the excellence of the performance. The "Evening Prayer" (a lovely *andante* for the organ by the late Mr Henry Smart) made a great impression, the lamented and distinguished composer having been often seen among the frequenters of these recitals. Among the features of the evening's entertainment was a duet for pianoforte and violoncello, composed by Dr Spark, and dedicated to a distinguished amateur in Leeds. The duet, which was played by the composer and M. Brousil, fully sustains the reputation of the author, and will, it is to be hoped,

shortly be published, that the musical world may become acquainted with a very charming and scholarly composition. A violoncello solo (Hungarian airs), performed with consummate skill by M. Brousil, and two songs by Miss Blanche Grosvenor, completed the treat provided for the immense audience, who filled every available space in the hall, many, indeed, being obliged to remain standing throughout the evening. R. S. C.

The first of a series of concerts announced to be given at the Royal Aquarium, under the direction of Sir Julius Benedict, took place on Wednesday evening. The band of the Coldstream Guards, conducted by Mr Fred. Godfrey, and the Aquarium band, under Mr Dubois, numbering together about 120 performers, played the overtures to *Oberon* and *La Sirène*, as well as other admired compositions, including Sir Julius Benedict's march, "Alfred and Marie," with good effect. M^dme Patey and Mrs Osgood, Signors Foli and Carrion, were the singers. A violoncello solo was played by M. Alard, and a cornet solo by Mr R. Robshaw. The songs were accompanied by Sir Julius Benedict, assisted by Miss Prytherch, and the concert gave general satisfaction. The second concert is announced for this evening. The singers are to be Miss Anna Williams, M^dme Antoinette Sterling, and Mr Barton McGuckin.

PROVINCIAL.

MANCHESTER.—The Carl Rosa Opera Company has been very successful at the Princes' Theatre. *Piccolino* was given on Tuesday. The *Evening News*, writing about the opera, says:—

"Of the performance we can only speak in terms of the highest praise. Miss Gaylord added another triumph to her already long list by her charming singing and clever acting as the heroine; and Miss Warwick displayed a pleasant voice, but rather exaggerated style as Elena. Mr Packard, as Auvray, sang with the care and conscientiousness which have always distinguished him, and his acting, though still too impassive, has gained in power since his last visit. Mr Lyall, as Comète, was simply inimitable, and in no part which he has undertaken has his irrepressible humour been more happily exhibited. In the third act he drew in a very few minutes so admirable a likeness of himself as to prove that the gift to 'see himself as others see him' had not in his case been withheld. Mr Crotty, who has one of the most beautiful baritone voices on the stage, was most happy in his management of his mimic orchestra, and Mr Snazelle proved himself worthy of his place in the artistic trio. The smaller parts were well filled, and a word of special praise is due to Mr Lawrence for his admirable acting as Pastor Ziegler. The work, which was most admirably mounted, was very thoroughly enjoyed by a very large audience."

LIVERPOOL.—A Mass in MS., the composition of Mr Thomas Turvey, a gentleman who has lately returned from Canada, where he resided several years, and who was formerly well known in musical circles in Liverpool, was produced at the Church of St Vincent de Paul, on Sunday, the 28th ult., with marked success. The work is written with a view of meeting the requirements of the ordinary service of the Roman Catholic church, where the masses of the great masters have generally to be curtailed, being found too lengthy for ordinary use, and is spoken of as being devotional and melodious in its character. It is intended for male voices—tenors and basses—and presents no difficulties for any choir of ordinary ability who may adopt it. The *Kyrie*, the *Gloria*, the *Benedictus* (a duet for two tenors), the *Agnus Dei* (tenor solo and semi-chorus), are especially marked as excellent numbers, and the *Dona nobis*, which concludes the Mass, is to be noted for its simplicity and quiet repose.—(Communicated.)

PESTH.—The National Theater does not appear to be a very remunerative speculation. The books show a loss of 266,000 florins for the theatrical year just ended. To cover the deficiency the Emperor has made a grant of 245,000 and the Government of 36,000 florins. The deficit has gone on increasing in the following manner since 1871: 121,000 fl., 129,000 fl., 190,000 fl., 247,000 fl., 202,000 fl., 331,000 fl., 240,000 fl., and 266,000 fl. The receipts vary between 341,000 fl. and 347,000 fl. The expenses, on the other hand, have increased at a fearful rate. In the years from 1871 to 1879 they were respectively 471,000 fl., 459,000 fl., 541,000 fl., 571,000 fl., 575,000 fl., 653,000 fl., 584,000 fl., and 607,000 fl. During the last eight years, the Emperor has made grants to the institution of more than 1,300,000 fl., and the Government of nearly 300,000 fl. Since 1871, the salaries have risen 35 per cent. and the general expenditure 100 per cent. Last year, 36 actors and actresses; 22 singers, male and female; 59 chorus singers, male and female; 41 *danceuses*; 62 musicians; and 132 persons in other capacities, making a total of 352 persons, and drawing 401,000 fl. in the shape of salaries, were engaged at the theatre.

JOHN HULLAH.

(Report, for the year 1878, by John Hullah, Esq., LL.D., Inspector of Music, on the Examination in Music of the Students of Training Colleges in Great Britain.)

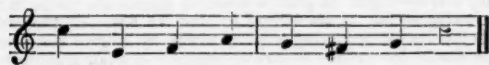
(Concluded from page 631.)

I have much pleasure in noting several instances of careful elementary teaching in the practising schools connected with the training colleges. At York, Peterborough, St Mark's, Chelsea, a considerable number of boys are always sufficiently trained to enable them to take part in the choral music practised by the students, and at Exeter, Oxford, and Wandsworth the teaching of music, in contradistinction to the teaching of songs, is being carried on with considerable spirit. More time, however, or, at least, more frequent practice, is indispensable to any thoroughly satisfactory results in relation to this subject. The *minimum* should be a quarter of an hour every day; where this is impossible, or what generally amounts to the same thing, is attended with inconvenience to somebody or other, half-an-hour three times a week. The former distribution of time I consider to be far superior to the latter. Short practices often repeated are greatly preferable to even much longer ones at greater intervals of time.

In their choice of solos, of which every student examined is required to bring up one, some improvement has to be noted. It is to be hoped that students will in more instances refrain from choosing familiar songs, inevitably picked up by ear, and as inevitably sung incorrectly. The same hope may be extended to hymn-tunes, which for the most part are unfavourable vehicles for the display of voice or style, and which, as they are generally sung to me, are simply evidences of the idleness and consequent inability of those who sing them. Though considerable liberty of choice in this matter is to be desired for students—for choice is, of course, evidence of taste—I cannot but think that the musical instructors should exercise a *veto* upon it, and at any rate keep out of the schools, not to say, spare their Inspector the distress of hearing, the worst specimens of the many wretched productions brought under his notice. It would be unfair to suppose that these observations are at all of extensive application. It would be difficult to improve on the list of solos prepared for me in some colleges, St Mark's, York, Peterborough, the Borough Road, Stockwell, and Hockerill among others; while, for the first time within my experience, at Wandsworth every student was prepared to take part, of course individually, in a duet, trio, or quartet, the other parts of which were sung by one, two, or three of her fellows. I recommend this practice, almost always brought to bear on good music, to the notice of training school authorities. It is certainly a better test of the powers of a student than very popular versions of "Nigh to a Grave," "Tom Bowling," or "The Campbells are coming."

In one respect the execution of these songs in training schools might often serve as a lesson to many amateurs, and even artists—the clear and natural manner in which the words are uttered. This is due in some degree, no doubt, to the absence of affectation of fine singing, but in a greater to the time and pains devoted in all training schools to the practice of reading aloud, a practice which it is to be desired were far more widely extended than it is.

The generally high number of marks this year has, however, been obtained for the most part by skill in *reading or singing at sight*. To this I have always assigned marks equal in number to the three other qualifications or subjects—voice, ear, and style. The first of these is obviously to a large extent a "gift." To the second the same term might be applied, only that to be turned to good account it must have undergone considerable cultivation. The power of imitating correctly in time and tune a passage of melody, is no doubt an indication of "ear," and one from which a disposition for music might fairly be argued. But the "ear-tests" to which students in training schools are subjected, at the end of their two years' standing, are tests, not merely of ear in the ordinary acceptation of the term, but of science; for the candidate subjected to them must not only be able to imitate such passages correctly, but to name the sounds of which they are composed. Thus, if the Examiner vocalises on the same sound, or plays—



the candidate, having imitated it or not, as he pleases, must name its constituent notes, *Do, Me, Fa, La, Sol, Fa# (Fe), Sol*; or *C, E, F, A, G, F#*, *G*. The ability to do this, now common and increasing year by year in a large number of training schools, was once, and indeed still is, regarded as a "gift of nature." No doubt persons who come of musical races or families, and who commonly have had the advantage early in life of receiving a good deal

of musical culture, indirect or direct, acquire this power more easily than others; but that it is an inevitable result of sufficient study and practice is as certain as that the majority of children not idiots can be taught to do correctly a sum in simple addition. Reading is, of course, but an application of science and skill in another direction, and is of itself a test of *all* the musical powers of the candidate who, in singing what he sees for the first time, proves at once his voice, his ear, his taste, and his musical knowledge. To this I have always assigned half the whole number of marks attainable. Musical "gifts" are not handsomely recognized in my examinations. The finest voice on earth would not alone earn for a candidate more than a sixth of the whole number of marks attainable.

I have been much gratified by some specimens voluntarily offered to me during the past year of combined singing at sight on the part of second year students. Such singing may easily give a false impression of the skill of any large body. The difficulty that every music-class teacher has chiefly to deal with lies in the fact that one student's singing helps another's too much, and that a small number of skilful and vigorous readers may drag a large number of unskilful and apathetical ones through almost anything that can be put before them. When the estimate of this combined reading can be corrected by the records already made of the individual, it is not likely to be very far from a correct one. The reading of few choral bodies could have surpassed or equalled that of the soprano and alto parts of Handel's chorus in *Judas Maccabæus*, "Ah! wretched Israel," presented to me in one of the female training colleges. A single mistake only could have indicated that it was being sung, as I was assured, and believe it was, for the first time.

The number of students presented to me this year for individual examination in practical skill has been 1,965. Of these 1,764 read from musical notation and 201 from tonic sol-fa. With a very few exceptions these were, as usual, all of the second year.

The results of the paper work at the Christmas examinations, though exhibiting the usual variety of knowledge, have been hardly less satisfactory than those of practical skill. A little more care on the part of many examinees would, it is easy to see from their answers, save them the inevitable loss of many marks. Much of the necessarily limited time allowed for the papers might also be better employed than it is. Time spent in copying out questions, decorating them with ruled lines and the like, might be more profitably employed in *reading* them. That many examinees neglect this very necessary process is obvious from the fact that many of their "answers" are such only in name, consisting, perhaps, of information in itself not incorrect, but altogether impertinent, i.e., having no relation whatever to the question suggestive of them. To the necessity for brevity, I have already had occasion more than once to call the attention of candidates. A prolix answer always excites the suspicions of an experienced examiner, who will too often have found that a cloud of words has only been employed to conceal the ignorance of the examinee in the matter, which, if it be a musical matter, can generally be answered best by one or two characters, and no words at all. Language is, however, to many students a new instrument, and a little ostentation in the use of it may be pardoned to them, always supposing it to be rightly used for the revelation of knowledge, not the concealment of ignorance. I will only add that many students do not seem to know that all questions are not to be regarded as of equal value, and that the highest numbers of marks are given to the most difficult. The first process in respect to a paper would seem to be to find out which they are.

The number of papers taken at the Christmas examinations were—by first year students, 2,074; by second year, 1,929; and by acting teachers, 1,569; in all, 5,572. Of these, 5,131 were done in musical notation, and 441 in tonic sol-fa. In the examination of these papers I have, as heretofore, been assisted by Mr W. A. Barrett, Mus. Bac., Oxon., and the Rev. W. H. Bliss, Mus. Bac., Oxon. From the former I have been favoured with the following remarks:—

"Taking the papers all round there is a distinct improvement observable, especially in those of the acting teachers, and in them of the youngest in age. The older ones, as usual, seem to be greatly behind."

Mr Bliss also writes:—

"I have been greatly struck with what I must call the marvellous improvement within six or seven years in the answers to the questions in the music papers entrusted to me for revision—those of first year students, male and female. The marks they have received will indicate a very high degree of merit, but, unfortunately, more than a few of the best candidates have lost several marks through neglecting the rule which restricts them to nine questions out of twelve. . . . But, perhaps, still more remarkable than the excellence of a very large number of papers is the almost entire absence of those nearly total failures and miserable exhibitions of ignorance, of which, but a short time ago, there were so many."

"The questions for first year students are not, of course, on a very advanced

portion of the subject; but, considering their elementary character, they are, on the one hand, remarkable for width of scope, and on the other, for searchiness of character, such as would instantly betray ignorance or reveal knowledge, and the manner in which they are answered clearly proves that teachers trained in our normal colleges are in general abundantly equipped for the rule of thorough musical instruction in our elementary schools, which yet (perhaps for want of encouragement in other forms, and, more especially, for lack of that recognition which a well organized system of inspection alone can supply) seems in a very languishing condition throughout the country, if, indeed, it can be said at present to maintain any existence at all."

I cannot bring this report to a close without again calling the attention of your Lordships to the fact that the better part of the culture with which it deals is still allowed to rust, in many instances even to be utterly lost, for want of occupation. Music is not taught, save in a few exceptional cases, in elementary schools; nor is it likely that it will be, so long as such teaching is unrewarded and even unrecognized. Indications meet us in many quarters of earnest desire that English children, especially that vast number trained in elementary schools, should be taught to sing. Societies are springing up in different parts of the country which have been formed with a view to promote this object. If their zeal in one or two instances exceed their knowledge of facts in relation to it, the former is at least worthy of respect and direction. Thus a primary object with one, the projectors of which are obviously wholly ignorant of what has been doing in training schools for years past, is the formation of teachers. There is little occasion for them to undertake this duty. We have already, I believe, teachers competent and numerous enough to make musical in a few years possibly the entire British Empire, certainly Great Britain and Ireland. All that is wanting, for the moment at least, is that your Lordships be empowered to induce these teachers to undertake the work awaiting them, and to ascertain that they have done it efficiently. I have the honour to be, &c.

JOHN HULLAH.

To the Right Honourable
The Lords of the Committee of Council on Education.

MUSIC AT BOULOGNE-SUR-MER.

(From a Correspondent.)

The musical season at the Salle Monsigny is all over. Mdlle Luigini takes her benefit to-morrow evening, when, as the *affiches* announce, there will be a "*représentation extraordinaire*." No less than five pieces are to be performed, in three of which Mdlle Luigini appears—*Giroflé-Girofla*, *Le Petit Duc*, and an operette, entitled *La Chanteuse par Amour*, by Henriot. A comedy, *La Tasse de Thé*, and the sixth *tableau* from *La Tour de Nesle*, interpreted by the artists of the "*troupe d'hiver*," complete the selection for the entertainment of the audience, who will, no doubt, flock to the theatre to say—not "good-bye," but "*au revoir*."

On Sunday last, at the Church of St Michael, Mozart's 12th Mass was well sung by a chorus of thirty-three (mostly English ladies and gentlemen), who did their conductor credit.

X. T. R.

Boulogne-sur-Mer, 1st Oct.

MR KUHE AND ENGLISH COMPOSERS.

(To the Editor of the "*Musical World*.")

SIR,—The well-known pianist, Mr Kuhe, having been kind enough to take under his especial care the destinies of English composers, and to accuse the Press of having unduly neglected native musicians, it may be worth while to enquire how far Mr Kuhe is justified in his statements. That he is a clever man there is no doubt. In fact, the ingenious way in which, while defending the honour of English composers, he has obtained a good advertisement for his festival at Brighton, is conclusive evidence that he is not wanting in business tact. As for making any comment upon the fact that crowds invariably attend the performance of *Elijah* and other great oratorios, that can hardly be a matter for regret, seeing that it proves how many English amateurs understand and appreciate music of the highest class. For many years the Monday Popular Concerts have attracted large audiences. In fact, the best music at all times and in all places will attract. But when the Press was accused of neglecting native talent, I must confess it made me open my eyes very wide indeed, remembering, as I do, the long reviews of new compositions I have read in your own and other journals. Ask Mr Arthur Sullivan if he thinks the Press has been unjust or ungenerous to him. When, a mere boy in years, Mr Arthur Sullivan's charming orchestral music was heard at the Crystal Palace, did not the Press without a dissentient voice loudly trumpet forth the advent

of a new composer likely to do honour to English music. Since then Mr Sullivan has written operas, oratorios, and compositions of every kind, and if, in the case of his sacred work, *The Light of the World*, there has been less enthusiasm than usual the composer well knows the Press is not to blame. Taking the case of the late Sterndale Bennett's works, how absurd it is to speak of *The May Queen* as a neglected work, when it is being constantly produced by all our principal choral societies. Of what use would it be for the Press to write long notices about a work which is universally recognized as a masterpiece? That the same composer's *Woman of Samaria* is less frequently heard than it should be I admit; but why is it so? Simply because oratorio demands a certain dramatic feeling which was not in Sterndale Bennett's nature to give. The very quality lacking in *The Woman of Samaria* is what makes *Elijah* powerful. Beautiful melody alone will not suffice in oratorio. Professor Macfarren's *St John the Baptist* has been everywhere most cordially praised by the Press of London and the provinces, and more than one foreign journal has devoted its columns to a discussion of Mr Macfarren's work. Nor can it be said, while the composer is at the head of the Royal Academy of Music, that the claims of native composers are ignored. How much wiser it would be to frankly recognize the fact that we have not (and perhaps never may produce) a Beethoven or a Mendelssohn, and this not because we are wanting in musical ability, but, as an eminent writer on the subject once pointed out, the entire surroundings of English life, the very characteristics of our English nature, are to a certain extent opposed to the production of ideal works in modern days. Do we not find it so in America and in France? and even in the country of Mozart the utilitarian spirit of the age checks the growth of such works as made the composers of the past famous. But if the tendencies are in a different direction, as undoubtedly they are, it does not follow that musical works of genius will fail to be produced, and when they are, I do not think the composers will have any reason to complain of the lukewarmness of the Press.

Mr Kuhe includes Mr Cowen in the list of neglected composers. When Mr Cowen's opera was produced by Mr Carl Rosa, the long and flattering notices written about the work showed anything but apathy respecting the works of native musicians, and if Mr Kuhe's own particular festivals have not been puffed up so much as he desires, that is simply because elaborate reviews of all, or nearly all, the works he refers to were written on other occasions. I make bold to affirm, and I can easily, if proof is desired, actually name the articles and the journals in which they appeared, to show that when English works are produced English writers are glad to welcome them. Turning from this part of the subject, I think enough has been said to prove that the neglect of the Press is purely an imaginary idea on Mr Kuhe's part, but with the public generally some of our younger composers may not unreasonably complain. They do too often see the English amateur getting infatuated about compositions which would never receive the slightest attention if published by plain Mr Smith or homely Mr Brown. But it is a singular fact that some vague bit of musical eccentricity, with a name tacked to it which no English tongue can pronounce, is lauded to the skies. If it has no meaning at all, which is more often the case than not, it is called "profound." If it is brimful of the wildest discords, and disdains legitimate form, then it is said to be "characteristic." If it goes on in one weak, washy, everlasting flood of tones, without beginning or ending, then it is pronounced "sympathetic" or "poetical." I have heard an amateur at a concert almost rave about a piece of nonsensical dulness simply because the composer's name was "Tschikierikoffsky." To this cause more than any other I attribute the neglect of English composers, if they are neglected; but, happening to be acquainted with several, I may say that, if they are badly used, they thrive upon their ill-treatment wonderfully.

That the field is as open as it should be for certain forms of musical art may be questioned, and Mr Kuhe says not a word about the department where the greatest reason for complaint exists. There is no other civilized land but England without some kind of national opera, and yet the musical public have treated with the greatest favour those composers who had the talent and took the pains to please them. The operas of Balfe and Wallace, hackneyed as they are, have quite as great a power to attract the public as the best foreign operas. I am willing to give Mr Kuhe all the credit that is his due for producing so many works by English composers, but he should let "virtue be its own reward," and not manufacture a grievance which does not really exist. I am happy to believe that much of the prejudice in favour of foreign talent is wearing out, for many of the principal performers in our orchestras are of home growth and home culture. I trust the day will soon come when in composition also the hearer will judge by the merits of the music, and not by the name of the composer. I am, Sir, your obedient servant,

SEMIQUAVER.

WAIFS.

Signor Schira has returned from Italy.

Herr Holstein's *Hochländer* is in preparation at Lubeck.

Anton Rubinstein purposes giving some concerts in Prague.

Prof. Goldberg, after passing his holidays in Italy, has returned to town.

Mad. Gallmeyer is starring at the Victoriatheater, Frankfort-on-the-Maine.

A new opera, *Ricardo III.*, by Sig. Canepa, is announced at the Carcano, Milan.

Herr Max Bruch will conduct a performance of his *Glocke* next month in Liverpool.

Mad. Wilt sings for the next six months in St Petersburg and Warsaw alternately.

It is stated in Florence that Mad. Albani will sing next month at the Teatro Pagliano there.

Miss Emma Nevada, a young American lady, pupil of Mad. Marchesi, will shortly make her *début*.

Señor Antonio Peña y Goñi, professor of Musical History in the Madrid Conservatory, was recently in Paris.

The number of students entered this term at the Vienna Conservatory is greater than that ever previously known.

The season of the Musical Academy, Königsberg, will be inaugurated with a performance of Mendelssohn's *Elijah*.

Joachim and Brahms have returned from their concert-tour in Transylvania; the former to Berlin, the latter to Vienna.

By a royal decree, the resignation by M. Vieuxtemps of his professorship in the Brussels Conservatory has been accepted.

A cantata, written for the occasion by M. Antonin Tandon, was performed at the unveiling of Arago's statue in Perpignan.

Ole Bull and Mad. Essipoff are engaged by M. Max Strakosch for a tour, to commence in January, through the United States.

Professor Bonawitz, the Vienna pianist, has achieved only moderate success in Leipzig as an interpreter of Beethoven's sonatas.

Three pupils of Mad. Marchesi, Mdmes Salla, Smeroschi, and Tremelli, are engaged at the Italian Opera, St Petersburg.

Herr Seidemann, a basso, hitherto singing chiefly on the Italian stage, has been well received at the Theatre Royal, Dresden.

Mad. Schuch-Proska, of the Theatre Royal, Dresden, plays a short engagement this month at the Imperial Operahouse, Vienna.

Miss Lillie Albrecht is to be the pianist, and Mdme Campobello Sinico the vocalist, at the Brighton Aquarium concert to-day.

Mr J. Rosenthal, the accomplished violinist, has returned to London from the Isle of Thanet to resume his professional duties.

Herr Paul Taglioni celebrated, on the 1st inst., his fiftieth anniversary as a member of the ballet at the Royal Operahouse, Berlin.

A prize of 2,500 francs has been founded by Mdme Nicolette Isouard, daughter of the author of *Jocunde*, for the best melodic composition.

Mdme Montigny-Rémaury, the accomplished French pianist, has returned to London, and is to make her *début* at the Crystal Palace concert this day.

Mad. Marie Sass, who has settled in the small town of Deynse, near Brussels, will shortly make a two months' concert tour through Holland and Belgium.

The accomplished Russian pianist, Annette Essipoff, has just been affianced at Vienna to her early master and adviser, the pianist-composer, Leschetitzky.

A school for gratuitous instruction in pianoforte playing, harmony, and choral singing, has been opened in Leghorn. It is called the Istituto Luigi Cherubini.

Mr Humphrey J. Stark is to be the organist, and Miss Soulbey, Miss Burton, and Mr Bell will sing glees, at the Angell Town Institution, Brixton, this evening.

Miss Lillian Baile, the young American pupil of Mdme Viardot Garcia, who made her *début* last season at one of the concerts of the Philharmonic Society, is engaged by Mr Arthur Chappell to sing at the Monday Popular Concerts in November.

The Singacademie, Lubeck, has issued its winter programme: on the 8th November, Mendelssohn's "Lobgesang" and *Walpurgisnacht*; on the 13th December, Max Bruch's setting of *Die Glocke*; on the 20th February, A. Rubinstein's *Verlorenes Paradies*; and on the 26th March, Handel's *Messiah*.

MUSIC IN ELEMENTARY SCHOOLS.—On the 27th September, at the Lecture Hall, Great Ormond Street, Mr T. E. H. Bullen lectured on the Chevê method of teaching music, showing the working of

the system from the commencement. The lecturer began by explaining that this method cultivated the intelligence rather than the memory of pupils. The only thing taught by pattern, therefore, was the diatonic scale in stepwise succession. From that elementary acquirement all musical skill was built up by simple and scientific means, which could not fail to make persons of ordinary ability perfect readers of music. The process was very fully illustrated; the facility of the singer in taking difficult minor phrases causing some astonishment. Having shown how all chromatic and modulating passages may be sung at sight with any pattern from the teacher, the lecturer proceeded to illustrate the special means of teaching the staff notation. Having explained that the method attached great importance to musical dictation, a hymn tune, selected by one of the audience, was taken down correctly at the first attempt. This was much applauded.

FRANKFORT-ON-THE-MAINE.—His Royal Highness the Prince of Wales, accompanied by the Consul, Herr Kuchen, honoured by his presence Herr Keiper's Benefit Concert. H.R.H. not only expressed himself highly gratified, but also induced the Duke of Edinburgh to be present on the Saturday following, accompanied by the Grand Dukes Sergius and Alexis. Shortly after his arrival the Duke requested that Herr Keiper might be presented to him, and mentioned that the Prince of Wales particularly requested him on no account to miss the opportunity of hearing Herr Keiper's Orchestra, "as they played with remarkable taste and precision." Herr Keiper, highly honoured by this flattering appreciation, gave four pieces that had been specially pointed out by H.R.H. the Prince of Wales. The Duke listened with the greatest attention, and expressed himself highly pleased, remaining till the end of the evening concert.—*Frankfurter Blätter*, September 30.

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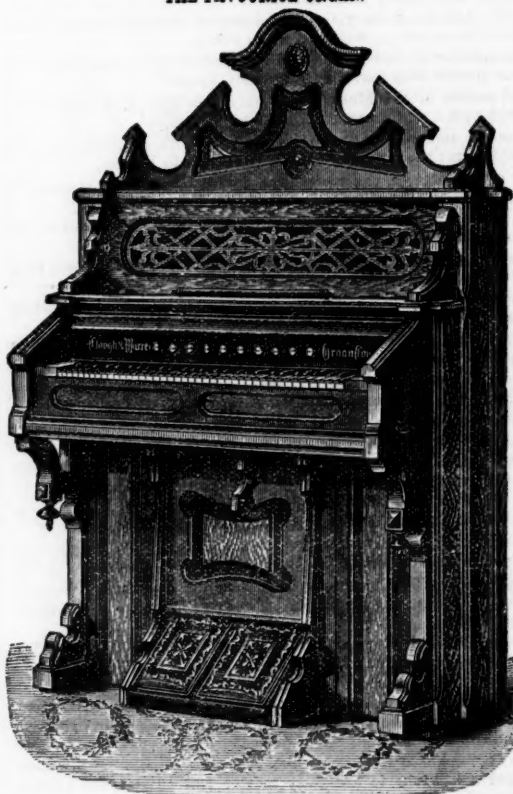
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9	Echo (from the Partita in B minor)	Bach 2 6	44	Wiegenliedchen (Op. 124)	Schumann 2 6
10	Sonatina in F (Op. 38)	Clementi 4 0	45	Aria con variazioni in A (Op. 107, No. 3).....	Hummel 4 0
11	Sonatina in F	Beethoven 3 0	46	Octave study.....	Steibelt 3 0
12	Sonata in C.....	Haydn 4 0	47	Two minuets (1st Partita)	Bach 2 6
13	Prelude and caprice in C minor (1st Partita)	Bach 4 0	48	Polonaise in C (Op. 80)	Beethoven 4 0
14	Sonata in E minor.....	Haydn 5 0	49	Prelude and Fugue in D.....	Mendelssohn 4 0
15	L'adieu	Dussek 3 0	50	Gigue in B flat (1st Partita)	Bach 3 0
16	Two minuets in C and D	Beethoven 3 0	51	Marche funèbre (from Sonata Op. 35)	Chopin 3 0
17	La contemplazione	Hummel 4 0	52	Grand Polonaise in E flat	Weber 4 0
18	Abchied	Schumann 3 0	53	Tempo di ballo	Scarlatti 2 0
19	Allegro, sarabande, and scherzo in A minor (3rd Partita)	Bach 4 0	54	Rondo pastorale (from Sonata, Op. 24)	Dussek 4 0
20	Sonata in F	Haydn 4 0	55	Arabesque (Op. 18).....	Schumann 4 0
21	Andante in B flat (Op. 75)	Dussek 4 0	56	Six variations on an original theme in F (Op. 34)	Beethoven 4 0
22	Rondo a capriccio (Op. 129)	Beethoven 5 0	57	Variations in F minor	Haydn 4 0
23	Souvenir	Schumann 2 0	58	Grande valse in E flat (Op. 18)	Chopin 4 0
24	Allegro, sarabande, and passacaille in G minor (7th Suite)	Handel 4 0	59	Impromptu in B flat (Op. 142, No. 3)	Schubert 4 0
25	Gavotte and Musette in D minor (Suites Anglaises, No. 6)	Bach 3 0	60	Polacca brillante in E (Op. 72)	Weber 4 0
26	Allegro con brio in E flat (from Sonata, Op. 13)	Hummel 4 0	61	Bagatelle in E flat (Op. 33, No. 1)	Beethoven 3 0
27	Sonata in D (No. 10)	Paradies 4 0	62	Il moto continuo (from Sonata, Op. 24)	Weber 4 0
28	Deux romances	Steibelt 3 0	63	Schlummerlied (Op. 124)	Schumann 3 0
29	Presto in A flat (from Sonata No. 6).....	Haydn 3 0	64	Capriccio in F (Op. 49).....	Hummel 4 0
30	Sonata in C (Op. 53).....	Woelfl 5 0	65	Variations, "Quant' e più bello"	Beethoven 4 0
31	Saxon airs with variations	Dussek 4 0	66	Menuetto in B minor (Op. 78).....	Schubert 3 0
32	Passepied (Partita in B minor)	Bach 2 0	67	Two musical sketches	Mendelssohn 3 0
33	Two minuets in G and E flat.....	Beethoven 3 0	68	Variations, "The harmonious blacksmith"	Handel 3 0
34	Rondo brillant in B flat (Op. 107)	Hummel 4 0	69	Sonata in B flat (Op. 38, No. 2)	Clementi 4 0
35	Toccata in A (from Sonata No. 6)	Paradies 3 0	70	Andante (Op. 35).....	Beethoven 4 0
			71	Rondo scherzo (from Sonata, Op. 45, No. 1).....	Dussek 4 0
			72	Variations sérieuses (Op. 54)	Mendelssohn 6 0

EDITED AND FINGERED BY

WALTER MACFARREN.

LONDON:

ASHDOWN & PARRY, HANOVER SQUARE.

HER MAJESTY'S THEATRE, HAYMARKET.

Mr MAPLESON has the honour to announce that the AUTUMN SEASON will Commence on
SATURDAY, 18th OCTOBER.

Encouraged by the great success of last Autumn, he anticipates with confidence that the arrangements he has been enabled to conclude for the ensuing Season will meet with the approbation and support of the public at a period of the year eminently adapted for the purpose.

Mr MAPLESON has spared no expense nor pains in securing a company of artists worthy of his Theatre, and capable of meeting the requirements of the works to be performed.

In addition to the usual *répertoire* of the most popular Operas, various novelties will be produced, notably, for the first time, Goetz's comic opera, *Der Widerspänstigen Zähmung*, founded on Shakspeare's *Taming of the Shrew*, to be entitled "KATHERINE E PETRUCCIO;" likewise, WAGNER'S "FLYING DUTCHMAN."

The Repertoire will be selected from the following Operas:—

"Faust"	Gounod.	"Don Giovanni"	Mozart.
"Flauto Magico"	Mozart.	"Nozze di Figaro"	Mozart.
"Linda di Chamouni"	Donizetti.	"Rigoletto"	Verdi.
"Aida"	Verdi.	"Roberto il Diavolo"	Meyerbeer.
"Dinorah"	Meyerbeer.	"Sonnambula"	Bellini.
"Rienzi"	Wagner.	"Der Freischütz"	Weber.
"Lohengrin"	Wagner.	"Oberon"	Weber.
"Lucia di Lammermoor"	Donizetti.	"Les Huguenots"	Meyerbeer.
"Mignon"	Thomas.	"Trovatore"	Verdi.
"Martha"	Flores.	"Flying Dutchman"	Wagner.
"Carmen"	Bizet.		

Ac., &c.

The usual restrictions as to evening dress will be dispensed with.

The performance will commence at Half-past Seven, and, as a rule, terminate about Half-past Ten.

The Company will include the following:—

MDLLE ILMA DI MURSKA,
MDME EUGENIE PAPPENHEIM,
MDME HELENE OROSMOND,
MDME SINICO,
AND
MDLLE MINNIE HAUKE.

MDME MARIE ROZE,
MDLLE LAURA STELZNER,
MDLLE LIDO,

PRINCIPAL ARTISTS.

MDLLE BARNADELLI,
MDME PISANI,
AND
MDME TREBELL.

SIGNOR FANCCELLI,
SIGNOR BRIGNOLI,
SIGNOR TECCHI, SIGNOR BIGNARDI,
MR THOMAS,
AND
SIGNOR FRAPOLLI.

SIGNOR ROTA,
SIGNOR PANTALEONI,
M. CARLETON,
SIGNOR PINTO, SIGNOR FRANCESCHI,
MR PYATT,
SIGNOR ZOBOLI, SIGNOR SUSINI,
SIGNOR FALLAR,
AND
SIGNOR ANTONUCCI.

Conductor

M. WILLING.
MR SMYTHSON.
SIGNOR GILLARDI.
MR FOX.
MR WILLIAM LOWE.
MR BRADWELL.

Signor LI CALSI.

Perruquier
Costumier
Costumière
Armourer
Stage Manager
MR CLARKSON.
MR COOMBS.
MISS ANSELL AND
ASSISTANTS.
MR BALESCO.
MR PARRY.

Premières Danseuses MDLLE MARIE MULLER AND MDLLE PALLADINO.
The Corps de Ballet will be under the Superintendence of MDME KATTI LANNER.

An arrangement has been entered into with the

ROYAL SPANISH BALLETT TROUPE,

From Madrid (by permission), comprising the Principal, Secondary, and other Dancers and Coryphées, who will make their first appearance on Oct. 20, in a Ballet, entitled

"LA MACARENA."

In which the Première Danseuse, SENORITA PUENSANTA MORENO, will appear.

Director of the Ballet M. MOLINA.

Full particulars will be duly announced.

HER MAJESTY'S THEATRE will OPEN on SATURDAY, Oct. 18.

THE NIGHTLY PRICES WILL BE AS FOLLOWS:—

Private Boxes on the Pit Tier	£3 3 0	Grand Circle Seats	£0 8 0
Private Boxes on the Grand Tier	4 4 0	Box Seats	0 6 0
Private Boxes on the First Tier	2 2 0	Pit	0 3 0
Private Boxes on the Second Tier	1 1 0	Amphitheatre Stalls	0 4 0
Private Boxes on the Third Tier	0 10 6	Gallery Stalls	0 2 0
Orchestra Stalls	0 12 6	Gallery	One Shilling.

Books, containing Thirty Transferable Pit Tickets, available on all occasions, price £3 15s., may be obtained of Mr BAILEY, at the Box Office.

Application to be made to Mr BAILEY, at the Box Office of Her Majesty's Theatre, under the Portico of the Operahouse, which is open daily from Ten to Five; also to all the Librarians and Musicsellers.